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THE PLOUGHMAN KING

A COMPARATIVE STUDY

IN LITERATURE AND FOLKLORE

Extrait de la *Revue Hispanique*, tome XLVI

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[Reprinted from THE ROMANIC REVIEW, Vol. XII., No. 2, April-June, 1921]

THE SOURCES OF SEBASTIANO ERIZZO'S *DISCORSO DEI GOVERNI CIVILI*

THE *Discorso dei governi civili* of Sebastiano Erizzo was published for the first time in Venice, in 1555.[1] It is a short treatise on a subject pertaining to Political Science. The circumstances under which it was composed are unknown and probably will continue so until a biography of the Venetian scholar shall have been written. It is safe to say, however, that Erizzo had a predilection for problems of political science. As I have tried to show in a forthcoming article, a large number of the stories contained in the *Sei Giornate* treat political subjects, and discussions and discourses inserted in this collection of short stories were in part taken over literally from the political writings of Niccolò Machiavelli. It is, therefore, not surprising that Erizzo should also be the author of a work such as the *Discorso*.

The contents of the treatise may be analyzed as follows:

Erizzo starts out by enumerating and defining the three main forms of government: monarchy, aristocracy, and democracy, and the three other forms into which each of the former three may easily degenerate: tyranny, oligarchy, and ochlocracy. He then goes on to describe the famous circle of forms, following each other by successive revolutions and changes. He proceeds discussing the so-called "mixed" forms of government, which are preferable to the others because they contain elements of all three good forms: monarchy, aristocracy, and democracy, co-operating with each other and holding each other in check. They, therefore, are more durable and less subject to changes than the simple forms He enters upon a discussion of the work of Lycurgus in Sparta, touches the constitution of Carthage and closes with the praise of the government of the Roman republic which he considers the best of all.

In his treatise, Erizzo quotes extensively from a Latin transla-

[1] For this study I use the following edition: *Discorso de i governi civili* di M. Sebastiano Erizzo gentilhuomo Venetiano a M. Girolamo Veniero. In Venetia appresso Iacopo Sansovino il Giovane, MDLXXI.

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Reprinted from PHILOLOGICAL QUARTERLY, Vol. I, No. 4, October, 1922

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NOTE ON BANDELLO, PARTE I, NOVELLA 14.

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By ALEXANDER HAGGERTY KRAPPE
Indiana University

The fourteenth story of the first book of Matteo Bandello's *Novelle*[1] bears the following rubric: Antonio Perillo dopo molti travagli sposa la sua amante, e la prima notte sono dal folgore morti. It is preceded by a letter of the author, in which he dedicates it to an Italian nobleman, Mario Equicola d'Olveto, and represents it as a true event that had occurred in Naples some time previously.

The hero of the story is a young Neapolitan gambler who squanders nearly his entire patrimony. Falling in love with Carmosina, the daughter of Pietro Mirio, a rich Neapolitan merchant, he wishes to marry her, and he asks for her hand, but receives a flat refusal from the girl's father. Stunned at this rebuff, he decides to change his life, buys a ship and merchandise with the financial aid of some relatives, and goes to sea. Misfortune, however, pursues him. His vessel is driven to the coast of Barbary by contrary winds and captured by the Moors. He loses his property and is himself exposed for sale on the slave market. The girl's father, who observes the custom of purchasing a limited number of Christian slaves every year and of setting them at liberty, happens to ransom him through one of his agents, without discovering his identity. With the help of the girl, who sincerely loves him, he succeeds in securing a large enough sum to buy another vessel and sets out to sea again. This time he is luckier; he returns to Italy a rich merchant. Again he woos his beloved one, this time successfully. The wedding is held with great pomp, but that very night the lightning strikes the house and kills them both.

From this outline it will be seen immediately that we have to deal with one of the numerous sea and adventure stories which

[1] Matteo Bandello, *Le Novelle*, a cura di G. Brognoligo, Vol. I, Bari, Laterza, 1910, p. 164. On the sources of the work see: F. Flamini, *Il Cinquecento*, Milan, n.d., p. 358 and bibliography.

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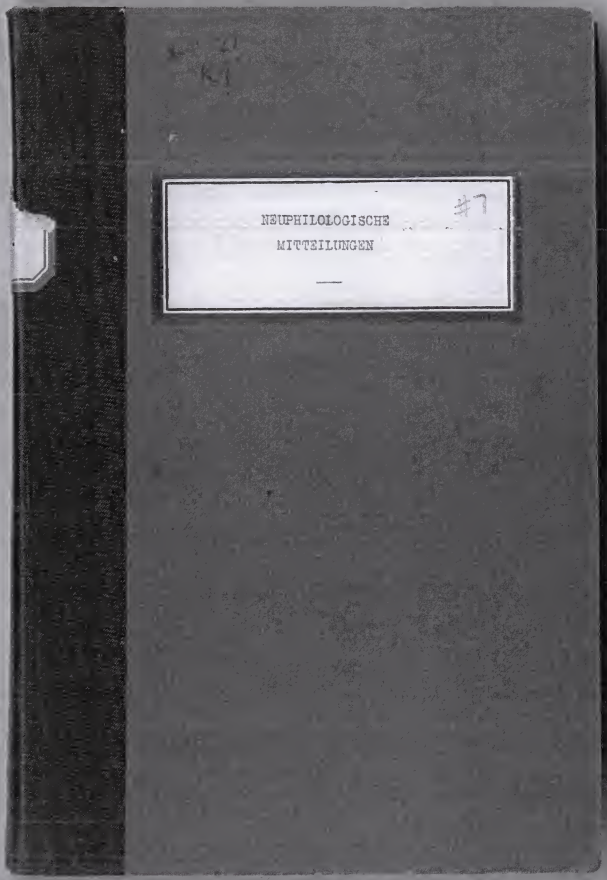
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THE LEGEND OF AMPHION

By ALEXANDER H. KRAPPE
University of Minnesota

In the first book of the *Argonautica* Apollonius Rhodius narrates the building of the walls of Thebes by the royal twins Amphion and Zethos, sons of Antiope, in a passage which reads as follows:

I. 735-741.

ἐν δ' ἔσαν Ἀντιόπης Ἀσωπίδος υἷέ δοιώ,
Ἀμφίων καὶ Ζῆθος· ἀπήγυιστος δ' ἔτι θήβη
κεῖτο πέλας, τῆς οἵγε νέον βάλλοντο δομαίους
ἱέμενοι· Ζῆθος μὲν ἐπωμαδὸν ἤρταζεν
οὔρεος ἠλιβάτοιο κάρη, μογέοντι ἐοικώς·
Ἀμφίων δ' ἐπὶ οἱ χρυσέῃ φόρμιγγι λιγαίνων
ἤιε, δῖς τόσσῃ δὲ μετ' ἴχνια νείσετο πέτρη.[1]

Very much the same story, though briefer, is repeated by Apollodorus, who says: [1a]

παραλάβοντες δὲ τὴν δυναστείαν τὴν μὲν πόλιν ἐτείχισαν, ἐπακολουθησάντων τῇ Ἀμφίονος λύρᾳ τῶν λίθων . . .[1b]

Pausanias, in his description of Bœotia, likewise tells the legend without noteworthy variants.[2] His text reads:

[1] In it, too, were the twin sons of Antiope, daughter of Asopos, Amphion and Zethos, and Thebe still ungirt with towers was lying near, whose foundations they were just then laying in eager haste. Zethos on his shoulders was lifting the peak of a steep mountain, like a man toiling hard, and Amphion after him, singing loud and clear on his golden lyre, moved on, and a rock twice as large followed his footsteps.

[1a] *Bibl.* III. 5. 5.

[1b] Having succeeded to the sovereignty, they fortified the city, the stones following Amphion's lyre.

[2] *Descr. Gr.* IX. 5. 6-8.

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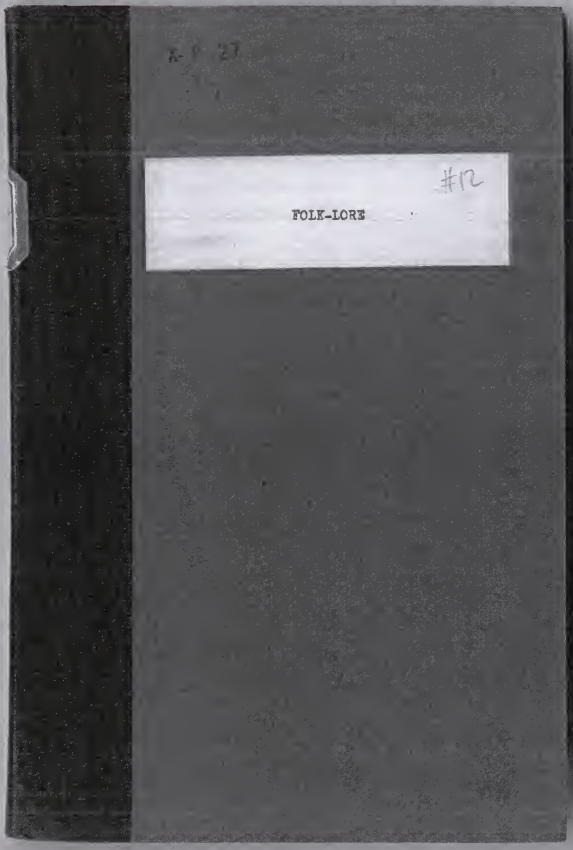

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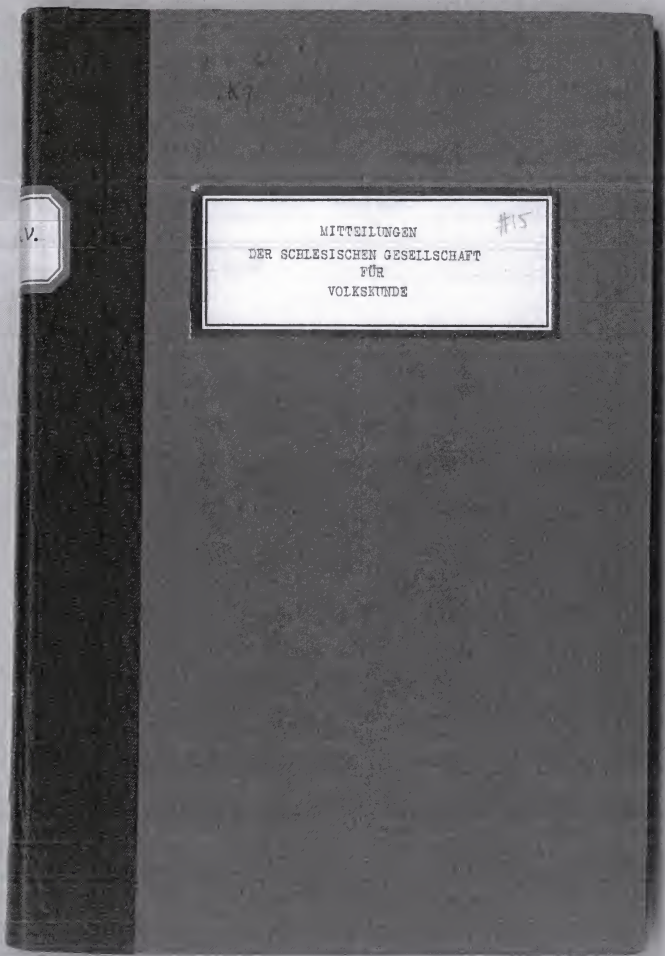

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Vol. XI, Nr. 2. 1927. Leo S. Olschki, Genève.

Studies on the *Seven Sages of Rome.*

(Arch. Rom., IX, 345.)

VI.

Canis.

The story *Canis*, well known alike to mediaevalists and orientalists, is found in most versions of the *Book of Sindibād*[1], in the *Dolopathos* and in the *Seven Sages of Rome.* Of all these the latter presents the most elaborate and detailed accounts of the feat of the loyal dog and the rashness of his master. The child's father and owner of the dog is a knight in good circumstances who can afford three nurses to take care of his infant son. More peculiar still, a very definite task is assigned to each of these nurses, a feature not found anywhere else (so far as I know) in Western fiction. To quote the Keller text (*K*)[2]:

Lenfes fu nes, joie en font grant,
Et len li bailla maintenant
Trois nouriches por lui seruir,
Por en nourir et por chierir.
Lune des trois lauoit baignie,
Et laûtre si lauoit couchie,
La terche sert de lalaitier,
Et de lui bien apparillier.

The Le Roux de Lincy text (*L*) is in substantial agreement with *K*, as will be seen from the following quotation[3]:

Li enfès avoit .III. norrices. La première servoit de l'aletier, et la seconde du baignier, et la tierce des dras remuer et de couchier.

---

[1] It is absent in the *Seven Vezirs* and the version of Nachshebī; cfr. K. Campbell, *The Seven Sages of Rome*, Boston, 1907, p. LXXVIII, n. 3.

[2] H. A. Keller, *Li Romans des Sept Sages*, Tubingen, 1836, p. 47.

[3] Le Roux de Lincy, *Le Roman des Sept Sages de Rome*, Paris, 1838, p. 17.

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Minos und Prokne.

Von Alexander Haggerty Krappe.

Im 25. Kapitel des 3. Buches seiner Bibliothek erzählt der Mythograph Apollodoros die folgende recht sonderbare Geschichte von Minos, dem sagenhaften König der Insel Kreta [1]):

Χθονίαν μὲν οὖν ἔγημε Βούτης, Κρέουσαν δὲ Ξοῦθος, Πρόκριν δὲ Κέφαλος (ὁ) Λιμόνος. ἡ δὲ λαβοῦσα χρυσοῦν στέφανον Πτελέωνι συνεπάζεται, καὶ φωραθεῖσα ὑπὸ Κεφάλου πρὸς Μίνωα φεύγει. ὁ δὲ αὐτῆς ἐρᾷ καὶ πείθει συνελθεῖν. εἰ δὲ συνέλθοι γυνὴ Μίνωι, ἀδύνατον ἦν αὐτὴν σωθῆναι. Πασιφάη γάρ, ἐπειδὴ πολλαῖς Μίνως συνηναζέτο, εἰς τὰ ἄφυρα ἀφίει θηρία, καὶ οὕτως ἀπώλλυντο. ἔχοντος οὖν αὐτοῦ κύνα ταχὺν (καὶ) ἀάντων ἰσχυρόλον, ἐπὶ τούτοις Πρόκρις, δοῦσα τὴν Κιρκαίαν πιεῖν φίλαν πρὸς τὸ μηδὲν βλάψαι, συνεπάζεται [2]).

Die gleiche Erzählung, von einigen Varianten abgesehen, findet sich in den Verwandlungen des Antoninus Liberalis, der ohne Zweifel aus einem hellenistischen Schriftsteller der Alexandrinerzeit schöpfte, jedoch von Apollodoros unabhängig ist, wie man aus dem Text ersehen kann [3]):

[1]) Apollod. Bibl. III, 15, 1; vgl. auch Roschers Lexikon, II, 2, c. 2995.

[2]) „Butes heiratete die Chthonia; Xouthos die Kreusa; Kephalos, der Sohn des Deïon, die Prokris. Diese nimmt den goldenen Kranz und verheiratet sich mit Pteleon; da sie von Kephalos aufgespürt wurde, flieht sie zu Minos. Dieser aber liebt sie und überredet sie, mit ihm zusammenzukommen. Wenn aber ein Weib mit dem Minos sich vermählte, so konnte sie nicht gerettet werden. Denn Pasiphaë schickte, da Minos sich mit vielen Frauen vermählte, wilde Tiere in ihren Leib, und so starben sie. Er hatte einen schnellen Hund und einen sicher-treffenden Speer. Nun gibt Prokris ihr ein Zaubermittel zu trinken, damit sie ihr nicht schade, und vermählt sich mit Minos."

[3]) Anton. Lib. Metam., cap. XLI.

SCANDINAVIAN STUDIES

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La vision de Saint Basile et la légende de la mort de l'empereur Julien

On connaît assez la légende étrange racontée d'abord dans la *Vie de Saint Basile* grecque, ensuite dans deux versions latines faites sur l'original grec et plus tard imitée par plusieurs chroniqueurs médiévaux, eux aussi prompts à se venger de quelque prince pas trop respectueux des privilèges du clergé et des biens de l'Église (1). Il n'est pas douteux qu'il faille placer la date de

(1) On trouvera les données bibliographiques dans *Neophilologus*, XI, 46-48. Ajouter : H. Günter, *Legenden-Studien*, Cologne, 1906, p. 146. R. Förster, dans son excellente étude sur l'empereur Julien, publiée dans les *Studien zur vergleichenden Literaturgeschichte*, V (1905), p. 1 et suiv., se contente de discuter cette vision dans sa forme la plus ancienne et la plus simple

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THE "*TUTI-NAMEH*" IN SPANISH FOLK-LORE

IN 1883 Antonio Machado y Álvarez published, among many others, the following story, entitled *El Papagayo del Cuento* and collected by Sergio Hernández de Soto at Zafra in Estremadura.[1]

A Spanish nobleman, the husband of a very pretty young wife, sees himself obliged to go to war, leaving her behind in the company of a young servant girl and a parrot. As one day she appears on the balcony, a young gentleman falls in love with her and, seeing no possibility of approaching her, becomes extremely despondent. In this frame of mind he is noticed by a certain old woman, who enquires into the reason of his gloom and thus learns of his apparently hopeless love. The old woman, a worthy descendant of Trotaconventos and Celestina, goes to work, requesting the nobleman's wife to be a godmother to a granddaughter of hers. In vain does the lady excuse herself; the servant girl, anxious to go to the feast, joins in the old hag's prayers, so that at last she consents. She is about to leave the house when her parrot cries out: "Señorita, señorita!" Since the bird has never before spoken, the lady is naturally quite astonished. Her wonderment increases when the parrot continues his talk, promising to tell her a story if she would only listen to him. She goes to his cage, in spite of the old woman's protests, and listens to the bird, which tells her a story interesting enough to make her forget the feast, and she stays at home. On the following evening the same thing happens: just as the old hag is about to lead the lady away the parrot, the servant girl's precautions notwithstanding, calls out and continues his story of the evening before. Indeed, it is not finished until the fourth evening, when the nobleman returns from the war (evidently of shorter duration than the last one) and is promptly told what would have happened to his "honor" but for the parrot's vigilance. In fact, he is quite ready to slay his wife when the bird intercedes in her favor, pointing out that the guilty party is the old go-between, who is promptly exiled. Even the young suitor has to leave town to escape death at the hands of the jealous husband.

Exactly the same story was published by the collector himself in 1886.[2]

It is not less known in Brazil, where the following version was found, in Sergipe, and published by Sylvio Romero under the title of *O principe cornudo*.[3]

The hero, a prince, has been predestined to be betrayed by his wife, for which reason his father sends him on a long cruise with the strict injunction not to land anywhere lest he see a woman and fall in love with her. One fine day he arrives at a port and there hears of a parrot capable of preserving husbands from domestic troubles of precisely this nature. The prince buys it, in spite of the high price demanded by the owner. Con-

[1] *Folk-Lore: Biblioteca de las tradiciones populares españolas*, I, 156–71.

[2] *Ibid.*, X, 186–99.

[3] Sylvio Romero, *Contos populares do Brasil*, Rio de Janeiro, 1897, pp. 37–43 and 132–36.

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De barbarorum mulierum virtutibus

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Sur un récit des Dialogues du pape Grégoire le Grand

(Extrait du *Moyen Age*, 1937, nº 4)

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ARMAND GODOY AND "LA PHALANGE"

A. H. KRAPPE

Dis-moi, Seigneur, par quelle allée
Ma très belle s'en est allée
Vers le silence;
Dans quelle nuit — noire? étoilée? —
Tremblent le lys et l'azalée
De son silence.

Thus opens, with a truly haunting rhythm and melody, the poet's contribution to the January number of *La Phalange,*[1] the journal that was once—it seems now so long ago!—the medium of Francis Jammes, Paul Claudel, Georges Duhamel, to mention but the better known even on this side of the Atlantic. There is no need to emphasize the courage required, at this day and age, for the resuscitation of a purely poetic journal which died, like the rest of us—the lost generation—in 1914. What dictated this resuscitation was, probably, the sad, all too sad, realization that this world of ours needs at least a spark of that idealism, that self-sacrifice, that intuitive groping for something higher and better which only the Latin race can give—when it stands united.

And this new series of *La Phalange* promises to be a glowing apotheosis of Latinity, the essential meaning of which term is so well brought out by Paul Giran in his brief article *De l'individualisme latin,* published in the February number: Collectivism and the machine have their *raison d'être,* their eminent usefulness; yet they cannot replace that all important element, the directing spirit which requires a sense of values and a sense of proportion, the *magnitudo animi of* Cicero, Humanism, in the European, the *Latin,* sense of the term.

Thus it is with understanding appreciation that one turns the leaves of the journal, replenished with suggestive articles and

[1] Directeurs: Jean Royère, Armand Godoy. Direction et Administration: 33, rue Franklin, Paris, XVIème. Abonnement annuel: 45 fr. Etranger: 55 fr.

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΄ΑΠΟΛΛΩΝ ΣΜΙΝΘΕΥΣ

ALEXANDER H. KRAPPE

IN A STUDY published some five years ago we tried to show (1) that *Ἀπόλλων Σμινθεύς* (the "Mouse Apollo") owes his curious name to the fact that he was a mouse-god, i.e., before assuming human shape he was a mouse; (2) that he was a god of the plague because swarms of mice and rats, appearing suddenly and dying in large numbers without visible cause, are even today forerunners of the plague in India, China, and elsewhere; (3) that the causal connection thus dimly discerned between the rodent and the scourge is based on fact: the former is the carrier of a flea which transfers the bubonic plague from the rodents to man; and (4) that, while the true nature of this relationship was of course not known in antiquity any more than it is today among the teeming masses of India and China, the fact that there is some causal connection between the two phenomena was correctly surmised.[1]

This causal connection was noted not only in the ancient Aegean but also in Egypt, Palestine, India, China, East Africa, and northern and central Europe; it is therefore well-nigh universal, at least in the Old World. No valid conclusion as to the provenance of *Apollon Smintheus*, the Homeric god of the mouse and of the plague, is therefore possible on the sole basis of these facts.

Looking at the territory covered by the cult, we do not fail to notice that its center was the northwestern corner of Asia Minor—the Troad—and the neighboring islands, whence it spread to the Greek colonies as far west as Magna Graecia; it is not found in the interior of Asia Minor or in the Near East generally. The conspicuous part of the

[1] *Archiv für Religionswissenschaft*, XXXIII (1936), 40–56 (hereafter referred to as *Archiv*). On the association of the plague with rodents and on the mouse as a carrier of the plague cf. also A. D. Godley, *Class. Rev.*, XV (1901), 194; H. Moulton, *Class. Rev.*, XV (1901), 284; J. Oestrup, *Orientalische Studien: Festschrift für Th. Nöldeke* (Giessen, 1906), II, 865 ff.; D. M. Robinson, *Amer. Jour. Phil.*, XXIX (1908), 97, n. 1; J. U. Powell, *Folk-Lore*, XL (1929), 173 ff. On the germ-carrying flea on rats cf. an interesting article in the *Naft Magazine*, XIV, No. 7 (July, 1938), 11.

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AEGEAN CULTURE CURRENTS IN THE BALTIC

ALEXANDER H. KRAPPE
Princeton, N. J.

I

CHAPTERS XIV and XV of the *Ynglinga Saga* relate the following rather remarkable story:

Visbur inherited after his father Vanland. He married the daughter of Aude the Rich, and gave her as her bride-gift three large farms, and a gold ornament. They had two sons, Gisle and Ond; but Visbur left her and took another wife, whereupon she went home to her father with her two sons. Visbur had a son who was called Domald, and his stepmother used witchcraft to give him ill-luck. Now, when Visbur's sons were, the one twelve, the other thirteen years of age, they went to their father's place, and desired to have their mother's dower; but he would not deliver it to them. Then they said that the gold ornament should be the death of the best man in all his race; and they returned home. Then they began again with enchantments and witchcraft, to try if they could destroy their father. The sorceress Hulda said that by witchcraft she could bring it about by this means, that a murderer of his own kin should never be wanting in the Yngling race; and they agreed to have it so. Thereafter they collected men, came unexpectedly in the night on Visbur, and burned him in his house.

Domald took the heritage of his father Visbur, and ruled over the land. As in his time there was great famine and distress, the Swedes made great offerings of sacrifice at Upsal. The first autumn they sacrificed oxen, but the succeeding season was not improved by it. The following autumn they sacrificed men, but the succeeding year was rather worse. The third autumn, when the offer of sacrifices should begin, a great multitude of Swedes came to Upsal; and now the chiefs held consultations with each other, and all agreed that the times of scarcity were on account of their king Domald, and they resolved to offer him for good seasons, and to assault and kill him, and sprinkle the altar of the gods with his blood. And they did so.[1]

It is of course clear that this account is based on the age-old custom of holding the king responsible for the crops and of sacrificing him in times of failure of harvests, a custom well attested in many parts of the earth.[2]

It is fairly certain also that there is a close connection between the accounts of chapters XIV and XV, in fact, closer than Snorri's text would suggest. For though chapter XV alleges no

[1] Transl. Samuel Laing.

[2] Sir James G. Frazer, *The Magic Art and the Evolution of Kings*, London, 1911, I, 353 ff.; *Adonis, Attis, Osiris*, London, 1914, I, 183.

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THE SUBTERRANEOUS VOYAGE

By ALEXANDER H. KRAPPE
Princeton, N. J.

In the seventeenth chapter of Voltaire's *Candide* the hero and his faithful Cacambo find themselves in a wilderness situated, it seems, west of the Jesuit republic of Paraguay. For a whole month they wander about, living on wild fruit, until, at the end of their strength, they come upon an empty boat on the bank of a small river. On Cacambo's advice they fill it with cocoanuts and let themselves drift with the current, hoping to reach some inhabited country.

Ils voguèrent quelques lieues entre des bords tantôt fleuris, tantôt arides, tantôt unis, tantôt escarpés. La rivière s'élargissait toujours; enfin elle se perdait sous une voûte de rochers épouvantables qui s'élevaient jusqu'au ciel. Les deux voyageurs eurent la hardiesse de s'abandonner aux flots sous cette voûte. Le fleuve resserré en cet endroit les porta avec une rapidité et un bruit horrible. Au bout de vingt-quatre heures ils revirent le jour, mais leur canot se fracassa contre les écueils. Il fallut se traîner de rocher en rocher pendant une lieue entière: enfin ils découvrirent un horizon immense bordé de montagnes inaccessibles. Le pays était cultivé pour le plaisir comme pour le besoin. . .

They soon learn that they have arrived in Eldorado, where gold and precious stones lie in the village streets, the country where, in Candide's words, everything goes well.[1]

In commenting on this text, M. André Morize pointed out the sources drawn on by Voltaire: W. Raleigh, the Inca Garcilasso de la Vega, José de Acosta, etc.[2] But he significantly added: "Dans aucune des relations d'Amérique je n'ai trouvé *la voûte* de rochers sous laquelle pénètre le fleuve et où s'engagent les voyageurs; je me demande si Voltaire ne mêle pas ici une réminiscence de Buffon[3]."

Let us see how far this conjecture is justified. Buffon's text reads as follows:

Cette grande caverne (i.e. the Devil's Hole in Derbyshire) présente d'abord une ouverture fort considérable, comme celle d'une très grande porte d'église; par cette ouverture, il coule un gros ruisseau; en avançant, la voûte de la caverne se rabaisse si fort, qu'en un certain endroit on est obligé, pour continuer sa route, de se mettre sur l'eau du ruisseau dans des baquets fort plats, où on se couche pour passer sous la voûte de la caverne, qui est abaissée en cet

[1] Ed. André Morize, Paris, 1913, pp. 104ff. I have modernised the spelling.

[2] *Ibid.*, p. 105.

[3] *Théorie de la Terre*, art. XVII (*Œuvres complètes*, 1 (Paris, 1858), p. 280.

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